

THE FRICK COLLECTION

SPECIAL EXHIBITION
Barkley L. Hendricks:
Portraits at the Frick

FALL
2023



BOARD OF TRUSTEES

Elizabeth M. Eveillard, *Chair*
Michael J. Horvitz, *Vice Chair*
Juan Sabater, *Treasurer*
Kathleen Feldstein, *Secretary*

Virginia N. Barbato
Margot Bogert
Ayesha Bulchandani
Tai-Heng Cheng
Suzzara Durocher
Bradford Evans
Emily T. Frick
Karen Z. Gray-Krehbiel
Christian Keesee
Rafael Mason
Jane Moss
James S. Reibel, M.D.
Charles M. Royce
Stephen A. Schwarzman
Bernard Selz
Victoria Lea Smith
J. Fife Symington IV
David M. Tobey
Ian Wardropper, *ex officio*

PRESIDENT EMERITA

Helen Clay Chace

TRUSTEES EMERITI

I. Townsend Burden III
L. F. Boker Doyle
Barbara G. Fleischman
Franklin W. Hobbs
Howard Phipps Jr.

FROM THE DIRECTOR

As we near the end of our tenure at Frick Madison, I am reminded how fortunate we have been during the past two and a half years to have had the overwhelming support of our loyal members and donors. Our current critically acclaimed exhibition, *Barkley L. Hendricks: Portraits at the Frick*, has attracted a record number of visitors during its first two months. Membership renewals are at an all-time high, attendance at special events continues to grow, and the success of October's Autumn Dinner honoring Board Chair Betty Eveillard surpassed our fundraising expectations. None of this would have been possible without your involvement. Thank you!

I am delighted to announce that we have recently launched the public phase of the *Campaign for the Frick*, which supports the ongoing renovation and enhancement of our historic Fifth Avenue buildings. When completed at the end of next year, this renovation will open the mansion's second floor to the public for the first time and will add amenities including a café, an auditorium, and dedicated spaces for special exhibitions and education programs. Equally important, the project—the most comprehensive upgrade to our facilities in nearly ninety years—will update our buildings' infrastructure to ensure long-term sustainability.

To date, we have raised close to 85% of our target goal. We are so grateful to the many foundations, individuals, and government agencies that contributed a combined \$242 million during the silent phase of the campaign, which has made possible the revitalizing work being carried out on East 70th Street, as well as supporting our temporary residency at Frick Madison. In this next phase of the campaign, the involvement of our wider community is crucial to ensuring that the museum and library's unparalleled holdings and historic buildings can be enjoyed by audiences for years to come. To learn how you can help, please see page 32 for the many ways to give. I hope we can count on your support.

In the coming months, we hope you will find the time to visit us before we close the doors of Frick Madison on March 3, 2024. We currently have three exciting presentations on view—described in the pages of this issue—along with the superb Old Masters from our permanent collection that, for many of us, are regarded as old friends. We look forward to seeing you in the galleries soon!



With gratitude,

A handwritten signature in blue ink, appearing to read 'I. Wardropper', with a stylized flourish extending to the right.

Ian Wardropper

Anna-Maria and Stephen Kellen Director

THE FRICK COLLECTION

MEMBERS' MAGAZINE

CRIS SUNWOOD



2

SPECIAL EXHIBITION

Barkley L. Hendricks:
Portraits at the Frick

6

SPECIAL LOAN

Bellini and Giorgione in the House
of Taddeo Contarini

8

SPECIAL INSTALLATION

A Conversation with Nicolas Party:
Pastel, Rosalba Carriera, and the
Poetry of the Ephemeral

10

COLLECTION NEWS

Saint Francis of Assisi: A Promised Gift
in Memory of Paul W. Doll Jr.

12

CURATOR'S CHOICE

Gardens of Eternal Spring:
Two Rare Mughal Carpets

16

COMMUNITY

Autumn Dinner and Barkley L.
Hendricks Exhibition Opening

18

ANNUAL GIVING

Campaign for the Frick
Frick Madison Installation
Director's Circle & Fellows
Annual Fund
Henry Clay Frick Associates
General Operating Support
Corporate Members and Sponsors
Exhibition Support

32

CAMPAIGN FOR THE FRICK

COVER Barkley L. Hendricks
(1945–2017), *Lawdy Mama*, 1969,
oil and gold leaf on canvas, Studio
Museum in Harlem; photograph by
Joseph Coscia Jr.

BACK COVER Guests at the opening
night reception for *Barkley L. Hendricks:
Portraits at the Frick*; photograph by
George Koelle

The *Members' Magazine* is
published twice a year by
The Frick Collection as a benefit
for its members.

Volume 23, Number 2
ISSN: 1534-6412
Editor: Rebecca Brooke
Associate Editor: Noah Purdy

Barkley L. Hendricks

PORTRAITS AT THE FRICK

Since opening in 1935, The Frick Collection has inspired generations of artists who have engaged with the complex legacies and enduring importance of Old Master painting. Barkley L. Hendricks was one such artist, and the Frick—with its iconic portraits by Rembrandt, Bronzino, Van Dyck, and others—was one of his favorite museums. Now on view at Frick Madison, *Barkley L. Hendricks: Portraits at the Frick* presents fourteen early works by this pioneering American artist who, beginning in the late 1960s, revolutionized contemporary portraiture by uniting portraits of predominantly Black figures with traditions of European painting. His work has inspired some of the most prominent

artists of today, including Derrick Adams, Mickalene Thomas, and Kehinde Wiley. Frick Madison is a particularly appropriate venue for this show, as it was in the Breuer building (then the home of the Whitney Museum of American Art) that Hendricks first showed his art in a New York City museum exhibition, in 1981.

Born in Philadelphia in 1945, Hendricks attended the Pennsylvania Academy of Fine Arts and earned an MFA from Yale University. He would go on to teach at Connecticut College from 1972 until 2010. Throughout his career, Hendricks embraced diverse influences from many sources, including music (particularly jazz) and African and Indigenous art. He explored various themes and genres—from basketball paintings to landscapes—and created paintings in numerous media as well as drawings, collages, and sculptures. He was an equally accomplished and prolific photographer, often basing his painted portraits on photos taken in his studio or on the street.

In the spring of 1966, during his third year at the Pennsylvania Academy, Hendricks was awarded a scholarship for travel in Europe, which proved to be a turning point in his artistic development. Visiting museums across the continent over three months, he was struck by “how limited the representation of black figures has been in Western art history, and how few of those depicted have

been truly humanizing or personalized portraits.” He returned to Philadelphia with “a head full of inspirations” and began to produce a series of portraits in modes and materials inspired by the Old Masters he had seen in Europe. *Barkley L. Hendricks: Portraits at the Frick* focuses on these works.

Hendricks’s approach contrasted to the prevailing artistic culture surrounding Black subjects in the late 1960s and 70s, during which time the Black Arts Movement sought to expose and overcome the legacies of European art and instead highlight the struggle and strength of Black communities. Of the art of his early career, Hendricks remarked:

How many black people...were part of any kind of visual information that didn't deal with what I call the misery of my peeps? You know, you can always find visual information that deals with the hardship, slavery, and all the rest of it. I'm not denying any of this by any stretch of the imagination, but I'm trying to...address a situation that's not a part of that.

LEFT Barkley L. Hendricks (1945–2017), *Misc. Tyrone (Tyrone Smith)*, 1976, oil and Magna on canvas, The George Economou Collection. All works illustrated are © Barkley L. Hendricks, courtesy of the Estate of Barkley L. Hendricks and Jack Shainman Gallery, New York

RIGHT Hendricks, *Steve*, 1976, oil, Magna, and acrylic on canvas, Whitney Museum of American Art, New York





The impact of European art on Hendricks's painting was direct, though his response was decidedly not pure imitation. Byzantine icons and gold-ground Italian Renaissance paintings inspired the groundbreaking *Lawdy Mama* (cover), a portrait of his cousin Kathy Williams, for which he learned the centuries-old and painstaking technique of applying gold leaf. The painting's rounded top—crafted by Hendricks himself—echoes the

geometry of Renaissance art and architecture and eloquently frames the sitter's afro-as-halo. The title, taken from lyrics by jazz legend Nina Simone, also evokes the traditional Christian "Lord" and "Mother." Together, these elements transmute what might otherwise be seen simply as a modern portrait of one of Hendricks's relatives into a profound meditation on past and present, with his characteristic touch of humor.

Hendricks often set his figures against a monochromatic expanse of color, an almost otherworldly space as meditative as the shimmering gold grounds that signaled divinity. Recalling the Christian tradition of portraying the enthroned Virgin Mary against a Cloth of Honor, Hendricks's backgrounds—especially those featuring intense color, such as *Blood* (below)—evoke the brilliant backgrounds in Renaissance portraits like Bronzino's *Lodovico Capponi*, one of Hendricks's favorite paintings at the Frick. At the same time, they resonate with the Modernist flatness of Piet Mondrian, of Minimalism and Pop Art, of color field painting. He executed his backgrounds in matte acrylics and painted the figures in oil, resulting in a contrast that can only be fully appreciated in person: The varnished faces and bodies glisten in the light, as if on a separate plane from the background.

The exhibition also brings together a group of Hendricks's so-called "limited palette" paintings. In his white-on-white works in particular (such as *Steve*, page 3), the figures' brown skin tones and dark-hued accessories become abstract shapes when viewed from afar, while up close the variation within the dark tones and the color white becomes evident. At Frick Madison, several limited-palette paintings are displayed near portraits by James McNeill Whistler. The two artists, separated by about a century, were interested in similar relationships between color, shape, and surface. In *Symphony in Flesh Colour and Pink: Portrait of Mrs. Frances Leyland* (inside back cover), for example, Whistler explores the construction of figure and background using a selection of hues (among which



LEFT Hendricks, *Blood* (Donald Formey), 1975, oil and acrylic on canvas, collection of Jimmy Iovine and Liberty Ross

OPPOSITE PAGE Hendricks, *APB's (Afro-Parisian Brothers)*, 1978, oil and acrylic on canvas, Yale University Art Gallery, New Haven



“flesh colour” refers to that of his white European subject). In his own portraiture, Hendricks highlighted the range of his subjects’ skin tones against different background colors in order to “address the beauty and variety of complexion colors that we call Black.”

Hendricks sought to make his painted figures approachable and human. In discussing works like *Lawdy Mama*, for

example, he acknowledged the inspiration of early Renaissance painting, at the same time regarding the gold grounds simply as “shiny things” with universal appeal, regardless of one’s knowledge of art history. He also requested that his paintings be hung relatively low so that they might meet his viewers eye to eye.

Hendricks brilliantly transformed his stylistic borrowings and historical

emulations into something new. This exhibition connects two remote periods of art and history—that of early modern Europe and the United States of the late 1960s to early 1980s—inviting a range of perspectives that may find themselves at odds. At the same time, his work encourages audiences to see Old Master paintings in ways they may never have otherwise, bridging varied histories, geographies, and distances between people.—Aimee Ng, Curator

“Barkley L. Hendricks: Portraits at the Frick” is on view at Frick Madison through January 7, 2024. The exhibition was organized by Aimee Ng and Consulting Curator Antwaun Sargent and is made possible with support from the Ford Foundation. Additional funding is generously provided by Margot and Jerry Bogert, Bain Capital and The Crimson Lion / Lavine Family Foundation, Denise Littlefield Sobel, Ayesha Bulchandani, Agnes Gund, the Cheng-Harrell Institute for Global Affairs, Jane Richards, Suzanne Deal Booth, Gini and Randall Barbato, Barbara G. Fleischman, Michael and Jane Horvitz, Crystal McCrary McGuire and Raymond J. McGuire, Arielle Patrick, John F. Wieland Jr., Bailey Foote, Codring James Jr., Sterling McDavid and Carey Dorman, and an anonymous donor.

The accompanying catalogue was authored by Ng and Sargent, with a foreword by Thelma Golden and contributions from Derrick Adams, Hilton Als, Nick Cave, Awol Erizku, Rashid Johnson, Fabamu Pecou, Mickalene Thomas, and Kebinde Wiley. It is available in the Museum Shop or online at shop.frick.org.

Bellini and Giorgione

IN THE HOUSE OF TADDEO CONTARINI

For two decades in the mid-sixteenth century, the Venetian art lover and collector Marcantonio Michiel documented hundreds of works of art in some of the most important private collections and churches in Venice and Northern Italy. In 1525, he visited the palazzo of the nobleman Taddeo Contarini, in the Venetian parish of Santa Fosca. He described ten paintings in Contarini's collection, two of them in detail: the Frick's iconic *St. Francis in the*

Desert by Giovanni Bellini (below) and a large canvas by Giorgione (opposite page), now among the most celebrated works in the Kunsthistorisches Museum in Vienna. Commenting on the Giorgione, Michiel recorded in his notebook "three philosophers in a landscape, two standing, and one seated who contemplates the rays of the sun, with that stone finished so marvelously." He identified Bellini's subject as "Saint Francis in the desert," observing that the "landscape nearby [is] wonderfully

finished and refined." These descriptions not only constitute the first documentation of the two paintings but also provide the titles by which they are still known today.

Now through February 4, visitors to Frick Madison can see these two Italian masterpieces together, reunited for the first time in some four hundred years since gracing the walls of Contarini's palazzo. This special loan also marks the first time that *The Three Philosophers* has traveled to the United States in nearly a decade. The paintings are presented opposite each other in one of the Breuer building's two windowed galleries, where the *St. Francis* usually is displayed in isolated splendor, as if in a secular chapel.

Little about the paintings' origins or how they came to be owned by Contarini is known. They were located in the Contarini palazzo for at least thirty-one years and likely longer, before being separated in 1589, when the *St. Francis* moved to Palazzo Giustinian in Venice after Contarini's great-granddaughter, Elisabetta, married Giulio Giustinian that same year. The panel passed down through the Giustinian family for more than a century, after which it moved

MICHAEL BODYCOMB



LEFT Giovanni Bellini (ca. 1424/35–1516), *St. Francis in the Desert*, ca. 1475–80, oil on panel, The Frick Collection

OPPOSITE PAGE Giorgio da Castelfranco, known as Giorgione (ca. 1477–1510), *The Three Philosophers*, ca. 1508–9, oil on canvas, Kunsthistorisches Museum, Vienna



through collections in Milan, Paris, and London before being acquired by Henry Clay Frick in 1915.

The subject of Giorgione's enigmatic canvas is still debated. It has been suggested that the three figures may represent the three ages of man; the disciplines of astronomy, philosophy, and geometry; or personifications of Judaism, Christianity, and Islam. Although there is no evidence that the painting was commissioned as a companion to Bellini's *St. Francis*, Giorgione undoubtedly built upon the quintessentially Venetian style of pastoral painting perfected by Bellini, whose large workshop may have served as a training ground for the younger artist. These two paintings are prime examples

of both artists' achievements in creating contemplative scenes that seamlessly fuse figures and landscape.

Despite being two of the most famous paintings of the Venetian Renaissance, many unresolved questions remain. This presentation and the accompanying catalogue offer the rare opportunity to appreciate the pair together, revealing recently discovered information about Contarini, his palazzo, and his relationship to some of the greatest Venetian artists of the sixteenth century.—Xavier F. Salomon, Deputy Director and Peter Jay Sharp Chief Curator

"Bellini and Giorgione in the House of Taddeo Contarini" is on view at Frick Madison through February 4, 2024. The presentation was

organized by Xavier F. Salomon and is generously funded by David and Julie Tobey, Ambassador and Mrs. W. L. Lyons Brown, Kathleen Feldstein, Michael and Jane Horvitz, the Robert Lehman Foundation, the Estate of Seymour R. Askin Jr., the Gladys Krieble Delmas Foundation, Gini and Randall Barbato, Jerald D. Fessenden, Mary and Howard S. Frank, Fernand Lamesch and Mary Pisacane, the Malcolm Hewitt Wiener Foundation, Gabelli Funds, Hubert and Mireille Goldschmidt, Casey Kohlberg, Patricia Dugan Perlmuth, Michael L. Santini, Constantine P. Sidamon-Eristoff, the Consulate General of Italy in New York, Mercy Cohen, and an anonymous donor.

A Conversation with Nicolas Party

PASTEL, ROSALBA CARRIERA, AND THE POETRY OF THE EPHEMERAL

Swiss-born artist Nicolas Party is considered the preeminent pastel-ist working today. Through the remainder of our temporary residency at Frick Madison, visitors can enjoy Party's site-specific pastel mural and two original portraits, created in response to the Frick's *Man in Pilgrim's Costume* by the Venetian Rococo artist Rosalba Carriera. Occupying three walls in the museum's Italian Galleries, Party's mural also draws on works by two other notable eighteenth-century pastelists, Jean-Étienne Liotard and Maurice-Quentin de La Tour.

Xavier F. Salomon, Deputy Director and Peter Jay Sharp Chief Curator: We are so excited to present your installation at Frick Madison, which beautifully responds to the history of the pastel medium. What is your relationship to artists from the past and to Rosalba in particular?

Nicolas Party: Artists have always learned by studying their predecessors. My mural is inspired by two pastels and an oil painting from the 1700s, which I altered to complement my style and Rosalba's. Copying someone's work is the best way to get to know it, because you have to look for a long period of time and study every single detail. This helps you to learn about the stylistic nuances of different artists, such as the softer drapery of Liotard compared with the more angular approach of De La Tour, both evident in my mural.

Because of my interest in pastel, I often look to the golden age of the medium, the Rococo period, taking inspiration broadly from artists of that time, including Boucher and Fragonard. Before I started using pastels, I didn't know about Rosalba, who I quickly discovered was the queen of pastel! She had a remarkable ability to render textures such as fabric and skin. Because makeup in the 1700s—worn by both men and women—was made from powders similar to those in pastels, Rosalba's portraits closely resemble how the skin of her sitters actually looked (as opposed to skin rendered in shiny pigments, like oils). This makes her art really fresh and exciting.



Can you tell us about the two portraits you created to hang alongside Rosalba's?

My portraits, unlike Rosalba's, never have a sitter. They are idealized, genderless faces completely imagined through the medium of pastel. While creating the two for this installation, I looked back and forth at Rosalba's *Pilgrim*, taking inspiration from her sitter and how she represented him. Her dexterity and mastery of the medium obviously show in the face, but perhaps even more so in the clothes. She clearly expressed a lot of her artistry and, I think, joy through her depictions of the lavish fabrics that were popular with the wealthy at the time. In the jackets of my figures, I tried to construct fabrics out of pastel that are imaginary but look as tactile and three-dimensional as the real thing—blurring the line between medium and object, much like Rosalba's interplay between pastel, makeup, and skin.

LEFT Nicolas Party (b. 1980), *Portrait*, 2023, pastel on pastel card, courtesy of the artist

OPPOSITE PAGE Two of three walls of Party's site-specific installation, *Nicolas Party and Rosalba Carriera*, 2023

Left wall: Pastel mural based on a detail of Maurice-Quentin de La Tour's *Full-Length Portrait of the Marquise de Pompadour*, ca. 1755, shown with Rosalba Carriera's *Portrait of a Man in Pilgrim's Costume*, ca. 1730, pastel on paper, The Frick Collection, gift of Alexis Gregory

Right wall: Pastel mural based on a detail of Jean-Étienne Liotard's *Chocolate Girl*, ca. 1744, shown with *Portrait*, a second pastel created by Party for the installation, courtesy of the artist



In the Rosalba portrait, the man is likely wearing a costume for the Venice Carnival. How does the idea of disguise relate to portraiture?

As an artist, there is always a tension between accurately rendering your sitter's "disguise"—what the world sees—and revealing what they are hiding underneath. Rosalba does the former, depicting what a person is pretending to be. I think she paints people's "masks." The man in her portrait is wearing a costume, a hat, and makeup, so he's fully disguised, and we don't know his identity to this day. There's something very twenty-first century about this, like editing a selfie or adding a filter. There are also strong connections to ideas about dress, status, and gender identity.

Pastel as a medium can be very stable and long-lasting despite its fragile nature. However, your installations are intended to be ephemeral. How do you create such beautiful, time-consuming murals that you know will eventually be destroyed?

People always ask me this, but somehow it feels so natural and liberating to me. Putting art out into the world permanently can be a bit scary; knowing that a work will disappear makes me more relaxed when creating it. My murals are more like performances: I do it once, and then it will live on only in memory. Monumental artworks—the pyramids, for example—are made to outlast their creators. Pastel is just dust and, of course, like us all, it goes back to dust. I find the

ephemeral aspect poetic and beautifully symbolic. It's more true to life that way.

"Nicolas Party and Rosalba Carriera" is on view at Frick Madison through March 3, 2024. The installation was organized by Xavier F. Salomon, Deputy Director and Peter Jay Sharp Chief Curator. Funding is generously provided by The Christian Humann Foundation and the David L. Klein, Jr. Foundation, with the support of the Swiss Arts Council Pro Helvetia. An accompanying volume from the Frick Diptych series, with essays by Party and Salomon, is available at the Museum Shop or online at shop.frick.org.

Saint Francis of Assisi

A PROMISED GIFT IN MEMORY OF PAUL W. DOLL JR.

Complementing one of The Frick Collection's most famous paintings, *St. Francis in the Desert* by Giovanni Bellini (page 6), an early ivory statuette of Saint Francis of Assisi has recently been promised to the museum by an anonymous donor. A transformative gift for the Frick, the statuette (opposite page) will extend the date range of the institution's sculptural holdings by several hundred years, finally matching the range of its paintings collection, which begins with the roughly contemporary *Flagellation* by Cimabue, of about 1280. The figure will be displayed alongside other small-scale sculptures and decorative arts objects following the museum's reopening on East 70th Street in late 2024.

This charming figure of Saint Francis of Assisi is exceptionally rare, as very few medieval statuettes in ivory represent subjects other than the Virgin and Child. Saints—even one as important as Francis—were seldom depicted in ivory, although episodes from their lives were the subject of countless representations in painting, embroidery, and other media. The only other known medieval sculpture of Francis in ivory belongs to the Bishopric of Münster in Westphalia, Germany. Whereas it measures around four inches in height, the promised gift to the Frick is more than eleven inches tall, making its size alone unique among similar surviving objects.

Standing in slight *contrapposto*, Francis presents upturned palms to reveal the wounds of the stigmata, which he received in 1224 in the Apennine Mountains, the miracle depicted in Bellini's panel. The figure wears a typical Franciscan habit with a cowl, belted at the waist by a cord with three knots symbolizing the Franciscan vows of poverty, chastity, and obedience; a fourth knot represents complete devotion to the Immaculate Conception of the Virgin. Technical analysis indicates that the statue was originally painted, but only a touch of red on the lips and the wounds survives, as well as evidence of gilding in the hair. The saint's countenance is youthful, and he sports a light beard—typically seen only in the earliest representations of Saint Francis, as facial hair became increasingly less fashionable in the early fourteenth century. This feature supports the dating of the statuette to around 1300, about seventy years after Francis's death, in 1226.

The saint's downward gaze may suggest that he is represented in the act of preaching to the birds on the ground, an iconography often conflated with his reception of the stigmata. Alternatively, the statuette may be an early representation of the Ecstasy of Saint Francis presenting the stigmata as *alter Christus* (the other Christ)—an image that became so popular it was used as the seal of the Franciscan order in Assisi starting as early as 1396.

Ivory has long been a valued medium for sculpture. During the days of the Roman Empire, it was derived chiefly from North African elephants, which were hunted to extinction around the fourth century CE. By the 800s, ivory was transported from West Africa to the market cities of Northeast Africa and the Middle East, then across the Mediterranean to Europe. According to carbon-14 analysis, the *Saint Francis* was carved from the tusk of an African savanna elephant that died between 683–997 CE. The tusk was likely warehoused for several centuries before being carved or else scavenged from an animal long since dead. Despite its height, the figure stands relatively straight, indicating that it was carved from ivory near the base of the tusk, the most precious section owing to its relative lack of curvature. The animal that yielded the ivory must have been of considerable age to have had a tusk of such significant length and circumference.

It remains difficult to establish where this statuette was made. The folds of Francis's habit are comparable to the drapery of statuettes created in France around 1300, but the friar's pupils are drilled, as is typical of only a handful of surviving ivories carved in Northern France near what is today the German border. It is likely that *Saint Francis* was originally part of a triptych composed of a central figure in ivory of the Virgin and



Child, flanked on either side by Francis and another saint—perhaps his female counterpart, Clare. An “X” engraved on the underside of the statuette may have indicated the correct position of the saint in its setting, to which it would have been secured by a dowel. It is possible, however, that the *Saint Francis* was

intended as a standalone figure, perhaps part of a small shrine.

Little is known about the ivory figure’s early provenance. It was first recorded at the 1910 estate sale of the Parisian art collector Charles Léon Mannheim. Since at least 1966, it was a cherished possession of Paul W. Doll Jr. (1926–2020),

a prominent New York-based stockbroker and art connoisseur who built a museum-quality collection of medieval and Renaissance sculpture. He left the *Saint Francis* to its current owner, who has generously promised it to the Frick in Doll’s memory.

Ivory statuettes of this size and quality are often among the most prized objects in museum collections. Henry Clay Frick did not acquire any statuettes in the medium, however, possibly due to their religious iconography or because most were produced during the Middle Ages, both of which were outside his collecting parameters. The Frick currently holds several objects that incorporate ivory elements, among these a late eighteenth-century commode by André-Louis Gilbert and a clock of about 1675 by André-Charles Boulle. When the statuette enters the museum’s collection, it will join the only other object made entirely of ivory, an intricately carved sword hilt of about 1700 that depicts animals, part of the bequest of Alexis Gregory and showcased in *The Gregory Gift*, an exhibition presented earlier this year at Frick Madison.

The ivory is a fitting sculptural pendant to Bellini’s scene, one of the most celebrated representations of Saint Francis’s stigmatization in painting. Despite the many unanswered questions surrounding its origins, the ivory nonetheless will hold a distinguished place as the earliest sculpture, by far, in the Frick’s permanent collection. We look forward to presenting this treasure of medieval art next year for visitors to enjoy, thanks to the vision and generosity of the current owner.—*Giulio Dalvit, Assistant Curator of Sculpture*

ABOVE *Saint Francis of Assisi*, ca. 1300, ivory with evidence of gilding and traces of polychromy; private collection, promised gift in memory of Paul W. Doll Jr.



Gardens of Eternal Spring

TWO RARE MUGHAL CARPETS

On his return from a trip to Kashmir in 1620, the Mughal emperor Jahangir described the meadows of Northern India as “gardens of eternal spring,” where “the red rose, the violet, and the narcissus grow [along with] all kinds of flowers and all sorts of sweet-scented herbs, more than can be calculated.” The emperor’s appreciation of the region’s flora perfectly encapsulates the Indian sensibility of the time. Seventeenth-century India saw the construction of water gardens and pavilions, and flowers and trees became one of the main decorative motifs not only in architecture, but also in miniature painting and textiles, including precious silks and carpets.

Two of the finest surviving examples of the Indian carpet weaver’s art, both featuring the botanical specimens so prized by the rulers of the Mughal Empire, are currently on view at Frick Madison. The larger of the two, *Carpet with Trees* (left and page 15), depicts tall cypresses alternating with blossoming trees, while *Carpet with Flowers* (page 14)

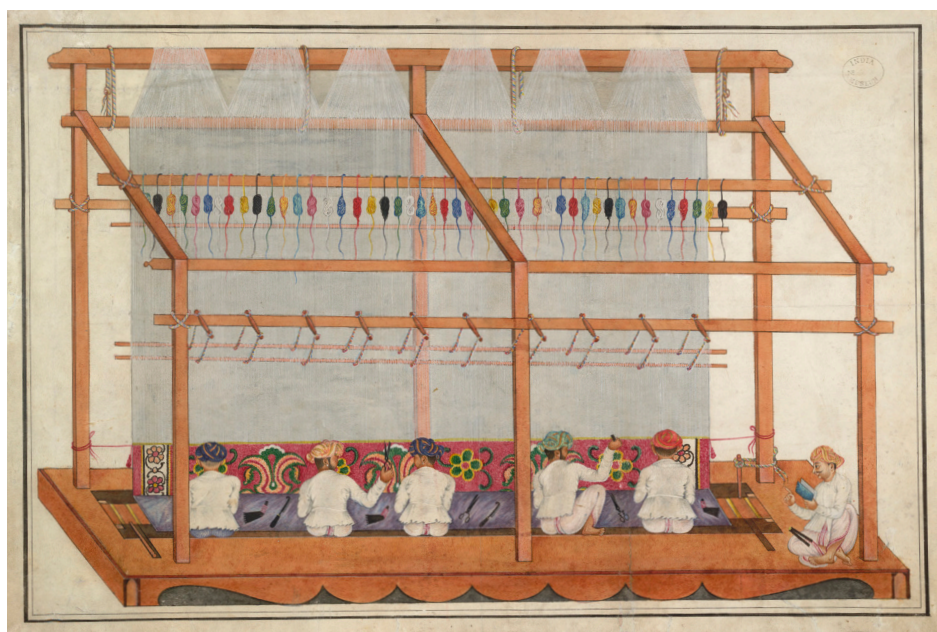
includes red and white lilies, poppies, primroses, lotus flowers, tulips, carnations, and roses with the precision of a botanical treatise. Set against a rich crimson background, real and imaginary plants create a lavish garden, simultaneously evoking a floor strewn with flowers. The representation of the Indian flora is equivalent in its elegance to images of flowers in other great works of art, including medieval *mille-fleurs* tapestries, the Renaissance meadows of Fra Angelico and Leonardo da Vinci, Japanese screens, Chinese vases, or even the pulsating creations of Post-Impressionist painters. These carpets were intended to provide a sumptuous visual display and to communicate through art the beauties of

the natural world. As the carpet expert John Kimberly Mumford wrote in 1910 when referring to *Carpet with Trees*, “the motive and suggestion of the carpet is life—vigorous, beautiful, sacred, and perpetual.”

India was the heart of a vast and powerful Islamic empire under the Mughals, who reigned from 1526 to 1858. This dynasty and its court supported a robust cultural life comparable to those flourishing in Isfahan under the Safavid shahs and in Istanbul under the Ottoman sultans. The patronage of the Mughal emperors significantly impacted the development of architecture, painting, and a variety of other arts, including carpet weaving.

LEFT Detail of the Frick’s *Carpet with Trees* (page 15). The carpet is made up of fragments of varying sizes, which were once part of a much larger rug.

RIGHT Unknown artist, *A Pile-Carpet Loom Being Worked at Hunsur (Mysore, Southern India)*, 1850, pen and ink and watercolor on paper, British Library, London



Long imported from Persia, carpets began to be woven in India in the mid-sixteenth century, during the reign of the emperor Akbar. Production reached an apex a century later under Shah Jahan, the emperor responsible for building the Taj Mahal, and a distinctive style

depicting trees and flowers in naturalistic forms has become particularly associated with his reign. Owing to their constant use for hundreds of years in palaces and mosques, few of these carpets have survived: At present, only about five hundred can be linked to Mughal imperial

patronage. The Frick Collection is therefore extremely fortunate to own these two very fine examples.

Mughal carpets present astonishingly high standards of quality in terms of technique and materials. The examples in The Frick Collection, like most Indian carpets, were woven on upright looms (page 13). Silk threads were used for the warp and weft, while the pile was made from the precious wool collected from the underbellies of Himalayan mountain goats or—for even better quality—from wool that the goats had shed by rubbing against thorny bushes. This type of material, known at the time as *ashtus*, was produced in Tibet and imported to India through Kashmir. It was generally known in the West as *cashmere* and, more recently, as *pashmina*. The rich crimson color that makes Indian carpets instantly recognizable was derived also from a rare and costly product. The pigment, lac, was extracted from the female kerr, a scaled insect that lives in trees in India, Cambodia, Thailand, and Sumatra. Lac was so valued in India that for long periods its exportation was prohibited. In seventeenth-century Northern India, no private weaver or workshop could have afforded the expense of the labor and costly imported materials to produce examples of this quality. It is likely, therefore, that the person who commissioned such a luxurious floor covering had to have been a member of (or at least someone very close to) the Mughal imperial family.

Carpet with Trees was probably produced at the royal factory at Lahore, one of Mughal India's main cities for carpet production. In the nineteenth century, the carpet was given a fictional provenance to increase its value on the market. It was claimed that the rug was a gift from Shah Jahan, created for the tomb-mosque



MICHAEL BODYCOMB

of Sheikh Safi in Ardabil, in Persia. It is more likely, however, that it was made for one of the Mughal palaces in India. (The art dealer Joseph Duveen bought *Carpet with Flowers* from Baron Maurice de Rothschild, but nothing is known of its earlier history.)

Interestingly, both carpets are in a fragmentary state. *Carpet with Trees* is made up of several of the largest fragments to survive from a rug originally six times its size. (Smaller fragments of the same carpet exist in various museums, including The Metropolitan Museum of Art and The Textile Museum in Washington, D.C.) One of the dealers from Robinson & Co., the London firm that imported *Carpet with Trees* from India, recorded how “when the Ardebil [*sic*] consignment reached the warehouse... this piece was little more than a collection of tatters,” imagining that “upon its departure from the mosque, or upon the route, predatory but worshipful Mussulmans had cut scraps for their own edification and spiritual benefit.” During restoration in the nineteenth century, damaged areas of both carpets were filled with embroidery imitating the original pattern, after which a fringe was added around the edges.

Henry Clay Frick began buying carpets in the 1890s, mainly focusing on Persian examples, which were the type most widely collected in Europe and the United States at the time. In May 1918, he bought the two Indian carpets from Duveen: *Carpet with Trees* for \$39,050 and *Carpet with Flowers* for \$19,000. Both were acquired as household furnishings for 1 East 70th Street, intended for the mansion’s library and enamels room.

Although the larger of the two carpets is the most expensive rug ever purchased by Frick, its price was low when compared to the amounts he paid Duveen for a group of other objects acquired at the same time: \$48,000 for two Chinese vases, \$150,000 for Laurana’s *Bust of a Woman*, and \$300,000 for Gainsborough’s portrait of Mrs. Peter William Baker.

In 2001, a four-year conservation treatment of the two carpets was undertaken at The Metropolitan Museum of Art by preeminent textile conservator Nobuko Kajitani, who painstakingly returned them to their original splendor.

After removing the nineteenth-century embroidery and fringe, Ms. Kajitani rearranged the fragments to present both rugs in a form that is more faithful to the way they appeared in the mid-seventeenth century. Following the completion of treatment, the Frick displayed the carpets in the museum’s Oval Room. Now on view at Frick Madison, they hang on adjacent walls, framed like paintings in thread, complementing the other decorative arts displays at the museum’s temporary home.—Xavier F. Salomon, *Deputy Director and Peter Jay Sharp Chief Curator*



RIGHT *Carpet with Trees*, Northern India, ca. 1630, silk and pashmina, The Frick Collection. A detail of the carpet appears on page 12.

OPPOSITE PAGE *Carpet with Flowers*, Northern India, ca. 1650, silk and pashmina, The Frick Collection



AUTUMN DINNER

The Frick's annual benefit, on October 16, honored Board Chair Elizabeth Eveillard for her innumerable contributions to the museum and to cultural and educational organizations in New York and abroad. In addition to her longtime service to the Board, Betty has, together with her husband, Jean-Marie, generously supported the *Campaign for the Frick*, underwritten several special exhibitions, and made a promised gift of superb drawings and pastels, the largest and most significant gift of its kind in the Frick's history. The event raised \$1.35 million.

1. Laurence Milstein, Arielle Patrick, and Brian Drost 2. Betty Eveillard and Ian Wardropper 3. Mary Pisacane and Fernand Lamesch 4. Chuck Royce, Karen Gray-Krehbiel, John Krehbiel, and Deborah Royce 5. Matthew Pietras and Quyen Tran 6. Zoey Schorsch and Ivan Prybylo 7. Graeme Hardie and Janine Luke 8. Suzzara Durocher and Helen Clay Chace

HENDRICKS EXHIBITION OPENING

Fellows, curators, and guests gathered on September 20 to celebrate the art of Barkley L. Hendricks and the opening of the eponymous exhibition. In attendance were several sitters from the portraits, including Susan Hendricks.

9. Susan Hendricks and David Katzenstein
10. Darren Walker, Aimee Ng, and Ian Wardropper 11. Donald Formey
12. Trevor Schoonmaker, Xavier F. Salomon, Zoé Whitley, Thelma Golden, and Jack Shainman 13. Saheer Mathrani, Rajiv Menon, and Ayesha Bulchandani 14. Ray McGuire and Victoria Rogers 15. Antwaun Sargent and Aimee Ng 16. Elizabeth Alexander, Nikki Stokes-Thompson, Susan Fales-Hill, Arielle Patrick, and Crystal McCrary McGuire



9



10



11



12



13



14



15



16

GEORGE KOELLE

Campaign for the Frick: Honoring the Past and Enhancing the Future

We deeply appreciate the generosity of the individuals, foundations, and corporations that have contributed to the *Campaign for the Frick*.

\$30,000,000 and above

The Sidney R. and
Susan R. Knafel Family
Stephen A. Schwarzman

\$15,000,000 to \$29,999,999

Ronald S. Lauder

\$10,000,000 to \$14,999,999

Margot and Jeremiah M. Bogert
Barbara and Bradford Evans
Elizabeth M. and Jean-Marie R. Eveillard
Dr. James S. and Barbara N. Reibel

\$5,000,000 to \$9,999,999

The City of New York
Sherman Fairchild Foundation
Emily T. Frick
The Anna-Maria and
Stephen Kellen Foundation
Estate of Roberta H. Schneiderman
The Selz Foundation

\$1,000,000 to \$4,999,999

Virginia and Randall Barbato
The Birkelund Fund
Peter† and Sofia Blanchard
Bloomberg Philanthropies
Ambassador and Mrs. W. L. Lyons Brown
Ayesha Bulchandani
Dr. Tai-Heng Cheng and Cole Harrell
Ravenel Curry and Jane Moss
Martin† and Kathleen Feldstein

Jerald D. Fessenden
Barbara G. Fleischman
Agnes Gund
Jane and Michael Horvitz
Christian Keesee
John H. Krehbiel Jr. and
Karen Z. Gray-Krehbiel
Deborah and Chuck Royce
Marianna and Juan A. Sabater
Sabina and Harlan Stone
Aso O. Tavitian†
Elaine and Donald Textor
David and Julie Tobey

\$500,000 to \$999,999

Nicola Bulgari and Family
The Dendroica Foundation
The Orentreich Family Foundation

\$250,000 to \$499,999

Allen R. Adler and Frances F. L. Beatty
Lawrence B. and Elyse Benenson
Sol and Margaret Berger Foundation
Camalotte Foundation, as directed by
Casey Kohlberg
Judy and Russ Carson
Louise Grunwald
Mr. and Mrs. Franklin W. Hobbs
John and Patricia Klingenstein Fund
The McLennan Family
Denise Littlefield Sobel
Dorothy Womble
The A. Woodner Fund

\$100,000 to \$249,999

Winifred A. Baker
Giancarla† and Luciano† Berti
David and Kate Bradford
Edward Lee Cave
J. Barclay Collins II
Mr. and Mrs. L. F. Boker Doyle

Judy and Tony Evnin
Rachel S. Fleishman and
Paul J. Andrejkovics III
Helen Frankenthaler Foundation
The Helen Clay Frick Foundation
The Christian Humann Foundation
The Kleinschmidt Family Foundation
Amanda and Tom Lister
Joanne Payson, in memory of
John Whitney Payson
Mr.† and Mrs. Ivan E. Phillips
Jacqui and Grant Smith
Mr. and Mrs. J. Fife Symington IV
Douglas Dockery Thomas
Barbara Tober
The Versailles Foundation
Neil P. Westreich
Barbara A. Reuter and
William J. Williams Jr.
Anonymous, in memory of
Melvin R. Seiden

\$50,000 to \$99,999

Acquavella Family Foundation
The Arthur F. and Alice E. Adams
Charitable Foundation
The Alexander Bodini Foundation
Barbara Dau
Mr. and Mrs. Pierre J. de Vegh
Larry Gagosian
Michele Beiny Harkins
Samuel H. Kress Foundation
Mr.† and Mrs. William A. Nitze, in
honor of Mrs. Henry Clay Frick II
Jane L. Richards
Anita Saggurti
Connie Simmons and
James D. Krugman
Clarice Smith†
Lisa and Jeff Volling

\$25,000 to \$49,999

Helen Clay Chace
Johanna and Benjamin Collins-Wood
Lady Lully Gibbons
Richard† and Roberta† Huber
Marc A. Lewinstein
The Honorable and Mrs. Earle Mack
Laurence R. Milstein
Fabrizio Moretti
Bonnie and Bob O'Hara
Arielle K. Patrick
Mark Schaffer and David Goldman
Constantine P. Sidamon-Eristoff
Sotheby's
Mr. and Mrs. John L. Townsend III
Malcolm Hewitt Wiener Foundation
Blaike Young

\$10,000 to \$24,999

Louis A. Alexander
Eiko and Michael Assael
Eric Blair-Joannou
Margaret Carter
Christie's
Bruce A. Crooker
The Gladys Krieble Delmas Foundation
Dr. Michael Espiritu
The Lee and Juliet Folger Fund
Elise Frick
Marilyn and Lawrence Friedland
Hubert and Mireille Goldschmidt
Barbara and Tom Israel
David L. Klein, Jr. Foundation
Mrs. Greenway O'Dea
Jeffrey Phipps
Drew Poffel
Thomas R. Senecal
Elizabeth F. Stribling and Guy Robinson
Sungkok Arts & Cultural Foundation

Frick Madison Installation

Acquavella Family Foundation
The Arthur F. and Alice E. Adams
Charitable Foundation
Eiko and Michael Assael
Bloomberg Philanthropies
Christie's
The Gladys Krieble Delmas Foundation
Elise Frick
Larry Gagosian
Hubert and Mireille Goldschmidt
Drue and H. J. Heinz II Charitable Trust
The Christian Humann Foundation
David L. Klein, Jr. Foundation
Samuel H. Kress Foundation
Ambassador and Mrs. John L. Loeb Jr.
The Honorable and Mrs. Earle Mack
Melinda R. Meister
Fabrizio Moretti
Joanne Payson, in memory of
John Whitney Payson
Jane Richards, in honor of
Elizabeth M. Eveillard
Denise Littlefield Sobel
Sotheby's
Elizabeth F. Stribling and Guy Robinson
David and Julie Tobey
Malcolm Hewitt Wiener Foundation
Anonymous, in memory of
Melvin R. Seiden

Director's Circle Benefactors

\$100,000 and above

Ambassador and Mrs. W. L. Lyons Brown
Debra and David Humphreys
Jane Moss and Ravenel Curry
Dr. and Mrs. James S. Reibel
Deborah and Chuck Royce

Director's Circle Patrons

\$50,000 to \$99,999

Irene Roosevelt Aitken
Jody and John Arnhold
Julia Arnhold and Lane Gerson
Paul Arnhold and Wes Gordon
Virginia and Randall Barbato
Margot and Jeremiah M. Bogert
Barbara and Bradford Evans
Elizabeth M. and Jean-Marie R. Eveillard
Kathleen Feldstein
Jerald D. Fessenden
Marina Kellen French
Mr. and Mrs. J. Tomilson Hill III
Mr. and Mrs. Michael J. Horvitz,
Donor Advised Fund of the Jewish
Federation of Cleveland
Christian Keesee
John H. Krehbiel Jr. and
Karen Z. Gray-Krehbiel
Matthew Christopher Pietras
Marianna and Juan A. Sabater
Mr. and Mrs. Stephen A. Schwarzman
The Selz Foundation
Elaine and Donald Textor
David and Julie Tobey
Londa Weisman
Neil P. Westreich

† *deceased*

Director's Circle Members

\$35,000 to \$49,999

Sofia Blanchard
The Alexander Bodini Foundation
Mr. and Mrs. Richard Bott
Ayesha Bulchandani
Helen Clay Chace
Dr. Tai-Heng Cheng and Cole Harrell
Barbara G. Fleischman
Emily T. Frick
Agnes Gund
Mr. and Mrs. Franklin W. Hobbs
James C. Marlas and
 Marie Nugent-Head Marlas
Monika McLennan
Mr. and Mrs. Arturo Melosi
Mr. and Mrs.† Howard Phipps Jr.
Barbara Robinson
Rochelle and Mark H. Rosenberg
Mr.† and Mrs. Stanley DeForest Scott
Mr. and Mrs.† Stanley S. Shuman
Mrs. Constantine Sidamon-Eristoff
Elisabeth Stephan
Mr. and Mrs. J. Fife Symington IV
Anonymous, in memory of
 Melvin R. Seiden

Patron Fellows

\$20,000 to \$34,999

Mrs. Daniel Cowin
Mr. and Mrs. Stephen F. Mandel Jr.
Louisa Stude Sarofim

Sustaining Fellows

\$10,000 to \$19,999

Allen R. Adler and Frances F. L. Beatty
Louis A. Alexander
Mr. and Mrs. John Armitage
Eiko and Michael Assael
Mr. and Mrs. William B. Bice
Mr. and Mrs. David Nelson Bradford
Elizabeth A. R. and Ralph S. Brown Jr.
Gilbert and Ildiko Butler
Edward Lee Cave
Barbara E. Dau
Marilyn and Lawrence Friedland
Patrick Gerschel
Michele Beiny Harkins
Mr. and Mrs. Robert F. Hoerle
Linda Kastan and Philip Herschenfeld
The Kleinschmidt Family Foundation
Patricia D. Klingenstein†
Fernand Lamesch and Mary Pisacane
Dr. Arlene P. McKay
Enid Nemy
Orentreich Family Foundation
Susan R. and Gregory K. Palm
Katharine Rayner
Barbara A. Reuter and
 William J. Williams Jr.
Mark Schaffer and David Goldman
Dr. and Mrs. Thomas P. Sculco
Elizabeth Segerstrom
Eric and Susan Sheinberg
Jacqui and Grant Smith

Denise Littlefield Sobel
Joshua W. Sommer and
 Sheilaugh R. Sebastian
Elizabeth Strong-Cuevas†
Melinda and Paul Sullivan
Sara Tecchia
Barbara Tober
Mr. and Mrs. William A. von Mueffling
George and Fern Wachter
Marshall M. Weinberg
John Wieland Jr.

Committee Fellows

\$6,500 to \$9,999

Mr. and Mrs. David Abrams
Ecetra and Anthony Ames
Ann Marie Carr
Margaret Carter
Margaret Civetta
Joseph M. Cohen
Catherine A. Corman
Patricia Dugan Perlmuth
Jay and Jean Entwistle
Mary and Howard S. Frank
Stephen A. Geiger
Mr. and Mrs. Hubert L. Goldschmidt
Louise Grunwald
Dwight Steve Harris and
Luz-Mary Harris
Roberta† and Richard† Huber
Mr. and Mrs. Andrew J. Jones
Jo Carole and Ronald S. Lauder
Wendy Lewison
Amanda and Tom Lister
Diane Allen Nixon
Stephanie Raia and Peter Appleby
Michael L. Santini
Dr. Stephen K. and Janie Woo Scher
Mr. and Mrs. Donald Shockey
Connie Simmons and
James D. Krugman
Dr. Wendy Stein and Bart Friedman
Campbell Steward
Douglas Dockery Thomas
Mark L. Villamar and Esther Milsted
Monika Williams
Jerry Ann Woodfin-Costa and
Victor Costa
Andrea Woodner
Nanar and Tony Yoseloff

Contributing Fellows

\$3,000 to \$6,499

Niv Alexander and Cassie Arison
M. Page Ashley
Anne T. and Robert M. Bass
Candace and Rick Beinecke
Mr. and Mrs. Philip Belling
Sandra and Harvey Benenson
Anne S. Bent
Sandye Berger and Renee Berger
Julie C. and Christopher Boehning
Mr. and Mrs. John Bognacki
Carla Bossi-Comelli and Marco Pecori
Bobbie Braun
Mr. and Mrs. Kenneth A. Buckfire
Douglas Bailey Clark
Mercy Cohen
J. Barclay Collins II and Kristina Durr
Bruce A. Crooker
Kim and Glenn Darden
Denise Mularoni Decker
Dorothy B. Donovan
Diane C. Dunne
Magda Dvir
Ellen J. Effron
Martha J. Fleischman
David B. Forer
Lucius and Rhonda Fowler
Dr. Karen Francis and Nelson Zaldivar
The Fribourg Family
Alfred Gallicchio
Lee and Sergio Galvis
Wilma and Arthur Gelfand
Barbara and Peter Georgescu
Lady Lully Gibbons
Dr. Henry P. Godfrey and
Ginger Schnaper
Mr. and Mrs. Alain Goldrach
James Grant and Dr. Patricia Kavanagh
Mr. and Mrs. Mark B. Grier

Kathleen D. Hale
Bryanne and Thomas Hamill
Nancy Hayward and Richard Johnson
The Iris Foundation
Vladimir Jelisavcic
Martin and Wendy Kaplan
Saundra Keinberger and Nina Keinberger
Hans W. Kertess
Dr. and Mrs. Hoshang J. Khambatta
Phyllis L. Kossoff†
Lillian E. Kraemer
Christine Kuan
Jon and Barbara Landau
Sally and Howard Lepow
Linda Lindenbaum
Chien Cho Liu
Steven R. Loeshelle and
M. Gervase Rosenberger
Duncan and Nancy MacMillan
Vicente Madrigal
F. Christina Mangum
Charmaine Marlowe
Ana Martiny
David Mayger
Catherine S. Michaelson
Mr. and Mrs. Brian Miller
Mr. and Mrs. Robert W. Miller
The Mosaic Foundation
(of R. & P. Heydon)
Mr. and Mrs.† Charles Mott
Bishop William Murphy
Ellen and George Needham
Mr. and Mrs. Alexander L. Nelson
Mr. and Mrs. Martin Nussbaum
Mr. and Mrs. Robert S. O'Hara Jr.
Robert A. Ouimette and Lee J. Hirsch
Patricia Pei
Bambi Putnam
Elizabeth Reese
Linda H. and David M. Roth
Mr. and Mrs. James Rudolph

† *deceased*

Contributing Fellows*\$3,000 to \$6,499 (continued)*

Paul Saenger, M.D.
Alejandro Santo Domingo
Beatrice Santo Domingo
Annabelle Selldorf and
Thomas Outerbridge
Dr. Robert B. Simon
Judith and F. Randall Smith
Sarah Billingham Solomon
Isaac Souede and Sein Chew
Elizabeth F. Stribling and Guy Robinson
Christopher Stromee
Vincent and Mary Tarasovis
Alyce Williams Toonk
Mr. and Mrs. John L. Townsend III
Marcos Tychbrojcher and
George Dandridge
Mark Valentine
Mr. and Mrs. Paul A. Vermeylen Jr.
Judith Mann Villard
Maureen White and Daniel Rattner
Maureen Williamson
Mr. and Mrs. James J. Wilson

Fellows*\$1,500 to \$2,999*

Farhana Ahmed
Thomas Ajamie
Mr. and Mrs. Michael Nash Ambler
Mr. and Mrs. Thomas Andruskevich
Yan Assoun and Polina Proshkina
Ruby M. Bacardi
Mr. and Mrs. Paul John Balson
Mary Claggett Barris
Gail and Joseph Barry
Dr. Carl A. and Susan Hinko Batlin
Susan S. Batton
Antonio Bechara
David Beer
Elizabeth Belfer
Corinne Berezuk
Brook Berlind
Mr. and Mrs. Jason R. Bernhard
Ludmila S. Bidwell
Stephen K. and Elizabeth Bierman
Robert Bond
Anne J. Borland
W. Mark Brady
The Deborah Loeb Brice Foundation
Sam and Sally† Butler
Andree Caldwell and William Caldwell
Sarah P. Camp
Mr. and Mrs. David T. Clancy
Melody Tian Clarke
Barbara Biard Cohn
Li and Alan Colberg
J. Patrick Cooney and Karl D. Buchberg
Paula Cooper
Andrew and Abby Crisses
Mark H. Dalzell
Lucy and Mike Danziger
Richard† and Christina Davis
Treva and David De Leeuw
Jocelyne and David DeNunzio

Robert J. de Rothschild
Mr. and Mrs. Kostas Douzinas
Kathleen M. Doyle
Nancy Druckman
Scott H. Dunklee
Nicholas B. Dunphy
Mr. and Mrs. John F. Durocher
Frederick Eberstadt†
Cheryl and Blair Effron
Margot T. Egan† and Lisa Freedman
Mr. and Mrs. Joel S. Ehrenkranz
Margaret Holben Ellis
Mr. and Mrs. Mark Ellis
Gail Erickson and Christa Rice
Christopher Eykyn
Daniel Ezra and Lizzie da Trindade Asher
Andrea H. Fahnestock
Rochelle A. Fang and Barry Marcus
Mr.† and Mrs. Richard Feldstein
Richard P. Fishman and
Dr. Marny Cherkasky
Diane Fogg
Joanne du Pont Foster
Dr. Jonathan Foster
Jay and Ann Frick
Mr. and Mrs. Stephen Friedman
Dr. Suzanne Frye
Zoya Moneva Gargiulo and
Thomas Gargiulo
Jim and Alys Garman
William T. Georgis
Nomi Ghez and Michael Siegal
James J. Glasser
Joel M. Goldfrank†
Joan Gordon
Patricia Ann Graffis
Hillary and Luke Granfield
Michael D. Griffin
Antonia and George Grumbach
Susan Gutfreund
William Haas and George Moeschlin

Gemma S. Hall	Mr. and Mrs. Mark Magowan	Drew Poffel
Nicholas Hall	Mr. and Mrs. Scott Martin	Linda S. Popoff
Lisa and Robert Halmi	William Martini	John Michael Powers
Ellen G. Hannah	Mr. and Mrs. Walter Maynard Jr.	John H. and Janet Rassweiler
Fredric Harbus and Dr. Ellen Scherl	William McGee	Andrew M. Redd
Isabelle Harnoncourt Feigen	Teresa and Mark Medearis	Frank E. Richardson
Donald and Catherine Heald	Gregor and Bee Medinger	Geraldine Rizzo
Helen Hecht	Seton J. Melvin	Mr. and Mrs. Robert S. Roberson
Lucia Heminway	Albert S. Messina and Ken Jennings	Mary Jo Robertiello
Carolina Herrera	Mr. and Mrs. Jason Miller	Michael Rogan
Richard R. Hough III	Anastasia Milonas and Sophia Milonas	Andrzej Rojek
Caroline B. Hribar	Mr. and Mrs. Richard F. Mooney	Sarah Rosand
Yves-Andre Istel and Kathleen Begala	Mr. and Mrs. Clement C. Moore	Dr. Elliott C. Rosch
Alan Jones and Ashley Garrett	Richard and Barbara Moore	Susan and Elihu Rose
Anita Jorgensen	Mr. and Mrs. Nicholas Murray	Anton H. Rosenthal and
Jennifer Josephy and Jed Feuer	Nicole Mutchnik	Ruth E. Ganister
Peter W. and Jane Keegan	Herbert E. Nass	Jamie and Laura Rosenwald
Mr. and Mrs. Jeffrey J. Keenan	Thomas Michael Neff and	Mr. and Mrs. Andrew Ross
Anne Orgill Keeney	Mary Lyndon Haviland	Cye Ross and Amanda Ross
Eugene Keilin and Joanne Witty	David Neill and Susan Griffith	Mr. and Mrs. Jon W. Rotenstreich
Ellen King	Mr. and Mrs. Michael Newhouse	Janice Russell and Richard Rohde
Jane Parsons Klein	Lynn J. Nicholas	Colleen Salonga
James K. Kloppenburg	Susan Nitze	Tanya Jean Sandberg
Joseph Lane	Susan O'Brien	Judith A. Saner
Margo Morton Langenberg	Thomas E. O'Brien	Jeannette Watson Sanger
Joseph Laraia and Dr. Mary Motyl	Mary O'Bryan-Seidman and	Mr. and Mrs. Oscar Schafer
David Lauer	Jennifer Seidman	Dr. and Mrs. Joel Schilling
John J. Leiser	Charles John O'Byrne and Markus	Dr. and Mrs. Michael J. Schmerin, M.D.
Dr. Will E. Leland and	Maximilian Buchmeier	Elizabeth Schnitzer
Dr. Mary Diane Palmer Leland	Mrs. Greenway O'Dea	Myron and Linda Schonfeld
Joyce Linde	Denis O'Leary	Frances A. Schulman
Robert Littman and Sully Bonnelly	Mr. and Mrs. Charles Otton	Leon Schulzinger and Linda Pennell
Mr. and Mrs. Phil Livingston	David T. Owsley	Diana M. Senior
Gary Lofgren	Marsha Palanci	Arlene Shechet and Mark Epstein
Robert B. Loper	Virginia Papaioannou and Simon Schama	Stephen and Kitty Sherrill
Michael S. Lorber	Francesca Passalacqua and	Gil Shiva†
Theresa Luk	Donald E. Hardy	Anne and Stanley Silverstein
Gina Giumarra MacArthur and	Eleonora Paulsen	J. L. H. Simonds
Grace MacArthur	David F. Peters	Robert and Diana Smith
Gary MacDougall	Mr. and Mrs. Scott Phares	Gayatri Spivak
Reeva and Ezra P. Mager	Michael and Kim Pimley	Mr. and Mrs. John S. W. Spofford

† *deceased*

Fellows

\$1,500 to \$2,999 (continued)

Beverly Bartow and James Stengel
Mr. and Mrs. Richard Stowe
Dr. Elliot Sussman
Sophie Sutton
Elizabeth Szancer
Ann Tanenbaum and Lewis Schlossinger
Jephtha Tausig and Alexander Valcic
Thomas W. Thaler
Mr. and Mrs. Thomas J. Tisch
Mr. and Mrs. Bruce E. Toll
William J. and Debra J. Toppeta
Mr. and Mrs. W. James Tozer Jr.
Mrs. Roger W. Tuckerman
George W. Vanderploeg
Gordon VeneKlasen
Mario Verdolini and Nancy Silk
John L. and Barbara M. Vogelstein
Monica Voldstad†
Mr. and Mrs. Herbert Wachtell
Dr. Lucy R. Waletzky
Riska Platt Wanago
Mr. and Mrs. David Warren
Rohan Weerasinghe and Abigail Wender
Lester Weindling
Patricia Wengraf
Graeme Whitelaw
Dr. and Mrs. Wayne G. Whitmore
Darin Wiggins
Janice M. Willett
Beth Williams

Young Fellows Steering Committee

Paul Arnhold, *Chair*
Laurence Ross Milstein, *Vice Chair*
Alexandra Kittle, *Secretary*
Eaddy Kiernan Bunzel
Jessica Casey
Maria Mercedes de Guardiola
Allison M. Ecung
Casey Kohlberg
Elizabeth Kurpis
Brian P. Lei
Teresa J. Lin
Joanna Masiyiwa
Harlan Minor
Arielle K. Patrick
Anita Saggurti
Lisa Volling

Sustaining Young Fellows

\$10,000 and above

Julia Arnhold and Lane Gerson
Paul Arnhold and Wes Gordon
Kathryn Kalikow
Alexandra and Cody Kittle
Mary Fowler Lovejoy
Alexa Suskin

Committee Young Fellows

\$5,000 to \$9,999

Jeremy A. Batoff and Eric M. Goldie
Bailey Foote
Russell Freed
Mr. and Mrs. Maximilian Goer
Tyler and Elizabeth Hall
Mr. and Mrs. Harry M. Mateer III
Samantha Nawara
Katherine Gray Reibel
Constantine Sidamon-Eristoff
Alan Smithee
Emily Elizabeth Waite
Dr. Josette Winograd and
Steve Winograd
Blaike Young

Contributing Young Fellows

\$1,750 to \$4,999

Anthony T. Abraham
Taylor Alessio
Mr. and Mrs. John R. Allen III
Susan Arndt
Alison and Liddy Berman
Neil Bhuta
Eric Blair-Joannou
Madeline Bogert
Barbara Briones
Eve Brookville and Gilles Bindels
Eaddy Kiernan Bunzel and
Theodore Bunzel
David Caracta
Mr. and Mrs. Edward Casey
Audrina Chang
Quaid Childers
Patrick Civetta
Brooke Cohen
Melody E. Cohen

Johanna and Benjamin Collins-Wood
Helen H. Condo
Maria Mercedes de Guardiola
Jonathan Densa
Aidan Deval-Admire
Katharine Dishner
Anna Du and Clay Zou
Allison M. Ecung and
Raban Freiherr von Arnim
Dr. Michael Espiritu
Janelle Faulk
Brandon Gamble and Christie Chen
Nicole Giannini
Sihien Goh
Drs. Dimitry and Yelena Goncharov
Robert B. Goodfellow
Alexandra N. Gray
Alexander Hankin and Danielle Hankin
Mr. and Mrs. Zachary Harwin
Merrill Hermann
Daniel Hoag
Chloe H. Hooks
Olga Kane
Meghan Klopp
Casey Kohlberg
Mr. and Mrs. Jon Kurpis
Dr. and Mrs. Stirling R. Larkin
Marc A. Lewinstein
Teresa J. Lin
Lucy Liu
Yeqing Liu
Ziyi Liu and Zian Cao
Mr. and Mrs. Edward C. Lord
Niklas Lord
Jennifer Michelle Machnee
Kevin MacKinnon
Keith MacLeod
Joanna Masiyiwa
Sterling McDavid and Carey Dorman
Megan Melbourne
Laurence Ross Milstein

Harlan Minor
Douglas Graham Moore Jr.
Christina and John Murphy
Anil Nair
Samantha Ory and Miles Barnett
Sabine Padar
Hunter Parkhill
Arielle K. Patrick and Aaron Goldstein
Erin Perzov and John Halliday
Alexander P. Philliou
Leilani Pineda
Dr. GianPaolo Procopio
Oksana Prysyazhnyuk and
Siddhartha Sinha
Tatiana Reeves
Benjamin M. Riley
Mr. and Mrs. Charles L. Rosenberg
Anita Saggurti
Mr. and Mrs. Ian Samuels
Sabrina Slagowitz
Alyssa J. Smith
Samantha Sorbaro and Scott Sorbaro
Sarah Stengel
Jonathan Tan
Robert W. Taylor
Anthony Tedesco, Esq.
Mr. and Mrs. Bruce Vanyo
Julia Vassalotti
Eric Viner
Lisa and Jeff Volling
Catherine Wang
Charles Perry Wilson
Alice W. Wright
Sophie Zhang

Young Fellows

\$600 to \$1,749

Nicholas and Travis Acquavella
Sohil Aggarwal and Steph Sica
John Anello
Ester Antreoli and Leonard Lee
Mr. and Mrs. Thomas Arpino
Lauren Ascher
Courtney Bachrach
Zarig Baghdadian
Anna E. Barnes
Christine Batty
Sarah Beardsley
Julie Behr
Colleen Bernaiche
Devika Bhalla and Madhur Gupta
Raghav Bhardwaj
Dr. Navin D. Bhatia
Alexis Bolandhemat
Margaret Borders
Marion Boteju
Katherine G. Boulud
David Braccia
William A. Brewer IV
Winston Brewer
Erick Brocoy
Tyson Brody
Sophia Brown
Annabel Buckfire
Amanda L. Buckland
Eliza Buddenhagen
Dana-Marie Bullock
Eugenia Bullock
Natalie Byun
Jun Cai
Lucille Callewart
Mr. and Mrs. Erich Carey
Mr. and Mrs. Laurent Carillon
Jessica Carr

† *deceased*

Young Fellows

\$600 to \$1,749 (continued)

Clarissa Cartledge and
Aneliesa Cartledge

Anne Lenoir Dougherty Chachas

Benjamin M. Chait and Agostino Guerra

Christophe Charpentier

Christina Cheesman

Tana Chung and Ethan Park

Christopher Coffee

Brian C. Condenanza

Courtney Cooper and Kenneth Schacter

Rosemary Cooper and Jeanne Bresciani

Thomas Patrick Cordova

Valentina Cravioto

Paloma Cruz

Stephanie D'Angelo

Emma Davidov

Mr. and Mrs. Thomas Davie

Dominic Davis

Genevieve Davis

Cleo Davis-Urman and Richard Miller

Abigail Bisbee Dean

Benjamin Deaton

Gelline De Guzman

Ileana De la Cruz

Robert E. DiFrancesco

Lillian Clarke Donahue

Robert Downer

Aurela Dragani and Bertol Dragani

Emily Drooby

Philipp Duffner

Ania Camilla Dulnik

Ava DuPont

Katherine Durnan

William Egan and P. Landfield Egan

Abby Erdmann

Emily Evrard

Jhonel Faelnar

Mark Fareri and Jose Rivera

Catherine Farland

Ian William Ferreyra de Bone and

Miguel Ferreyra de Bone

Vincent L. Festa III and Andrew Werner

Matthew Fitzpatrick

Maureen Flanagan

Alex Forsyth and Katie Marlowe

France Francois

Margaret Frick

Nicole Fromer

Andrew B. Fulham

Amanda Gallagher

John Gannon

Wilma Garcia

Gabrielle J. Gatta Sloss

Wilhelmina Gerken

Andrew Gillick

Genci Gjeci and Helena Sullivan

Anna Goudis

Elizabeth Grammaticas

Laura Grazewski

Emily Grip

Pallas Gutierrez

Mr. and Mrs. Jacob Gutwillig

Beatrice Hagney

Madeleine Haight

Taylor R. Halva

Susan Hamman

Helen Han

Rachel Hansen

Martyna Hanusz

Samuel M. Hauser

Alex Heintze

Johannes Henkel

Heather Hilgers

Erika Marie Hoke

Dr. Claudine Holt

William Holzhauer

Frazier Horn

Yanpei Huang

Whitney Hudson

Arlene Imendia and Ricardo Rivera

Dr. Valerie Ivanova

Tatiana Izquierdo

Brionna Jimerson

Paul M. Jindra and Patrick Rossiter

Carmel A. Joseph

Charlotte and William Kalaris

Mr. and Mrs. Hyungjin Kang

Sophia Robert Kapacinskas and

Fiona Robert Kapacinskas

Rebecca Karabus and Herbert Gilman

Monica Kazemi

Brooke Kelly

Courtney Kelly

Riley Kinney

Stark D. Kirby Jr. and Collin Kearby

Samantha Klaassen

Laura Klein and David Cancel

Alexandra Ko

Lauren Koch

Eric Kochhar and Christie Pageler

Aubrienne Krysiewicz-Bell

Laura Kugel

Connor and Allison Larr

Adrien G. Lesser

Deborah Levine

Qian Li

Elisa Libraty

Shelly Lin

Neva Little

Robert D. Lorfink

Amos Lubin and Elizabeth Kitzinger

Kathryn T. MacGovern

Bach T. Mai

Erin Malone

Virginia Maloney

Jordan Mare

Silvia Estefania Marroquin Gonzalez

Ellen Blair Marsteller

Quinn Masterson

Celeste Matthews

Christina R. Maxwell
Kelli McGrath
Alexander R. McHale and
Jennifer L. Hwang
Megan McKenzie
Annabelle McLennan
James McLennan
James McSwiney and Samantha Kirby
Nolan Meader
Dr. Divya Mehra
Susana E. Mejia
Cordelia Meserow
Peter Mezey and Christopher Labrot
Jacob Miller
Nasim Mirzai
Katya Mizin
Diana Mohyi
Dr. Jung Moon
Cayla Moore and Mark Pepe
Christina Morgan
Matthew Mortara
Samantha Moscatiello
Alina Genevieve Muñoz
Ekaterina Nezhelskaya and Paul Yoder
Sarah Ogden
Stephanie Ospina
Joannah Otis
Lisa Padalko
Anjali Peddanna
Sophia Penske
Julissa Perez
Mercer Millard Pipa
Erica Pishdadian
Catherine Potter
Grace Powers
Leo Qian
Dr. Reina Qu
Daniel Peter Raglan
Rahul Rekhi
Michael Reuben
Jane Richards

Caroline Ritter and Oscar Sloterbeck
Laura Rodgers and Alex Gasner
Kelly R. Rodigas
Jillian Rogers
Sarah Rohan
Zoe Romanoski
Casey Rosen
Alexandra Rosner
Jay F. Ross and Marc Ross
Jordan Ross
Emily Rudman and Aitor Mesones
Cameron Ruffa
Kathleen Anne Russell
Hannah Rutherford
Danielle Rutigliano
Melissa Saphier and Sam Haber
Katherine Savarese and David Risch
Sophia Scherlis
Victoria Schmidt-Scheuber
Miranda Schwartz
Esmeralda Seay-Reynolds
Nicholas Seibert and Monica Seibert
Sai Senthilkumar
Olivia Sherman
Carson L. Sieving
Sarah Jordan Silverstein
Laura Sordillo and Vincent Sordillo
David Sorensen
Agathe Soret
Olga Sorokina
Olivia Sowa
Claire Spardel and Jane Spardel
Adria Spivack
Dr. Emily Spratt
Dr. Roland Stefandl
Margolit Steiner
Jessie Stoller
Amy Stone
Jasmine Sugandha
Sarah Taub
Mr. and Mrs. Andy Terra

Flore-Yanha Thervil
Avery Toland and Patrick Lyons
Tara Tomimoto
Catherine Townsend
Quyen Tran
Lucile Turnipseed
Simon Usdan and Joshua Usdan
Genevieve Uzamere
Victoria van Tets
Nicole Veno
Alex Verdone and Eric Noll
Megan E. Vincent
Zoe Virant
Alma von Graffenried
Julie F. Wald
Katherine Waltman
Jane Weber
Ashley Wein
Susan West
Justin White and Craig Sheppard
Amber Williams
Kylia A. Williams
Ellen Blair Wilson
Megan Winkhaus
Courtney J. Wirths
Arden Wolf
Emmeline Wolf
Alexandra Worthington
Carson Wos
Jessica Park Wright and Ilia Shatashvili
Yitan Xu and Steve Martinez
Kristina Yang and Dennis Jiang
Shawn Yang
Connie Zhang
Mr. and Mrs. Dov Zigler

Annual Fund

\$50,000 and above

Mr. and Mrs. Franklin W. Hobbs
Debra and David Humphreys
Mr. and Mrs. Stephen A. Schwarzman

\$25,000 to \$49,999

Mr. and Mrs. Richard Bott
Mr. and Mrs. Henry S. Burden
Amy and Gary Churgin
Mr. and Mrs. Peter S. Gregory
Anne Conwell Nemetz
Elaine and Alexandre Rosenberg
Charitable Foundation
Elizabeth Ferry Speer Foundation
Elisabeth Stephan
Londa Weisman
The Weldon Family Foundation

\$10,000 to \$24,999

Virginia and Randall Barbato
Nina Beattie and Michael Eberstadt
Margot and Jeremiah M. Bogert
Amy and Brad Collins
Carol G. Deane
Kathleen Feldstein
Jerald D. Fessenden
Francis Finlay†
Patrick Gerschel
Dwight Steve Harris and
Luz-Mary Harris
Mr. and Mrs. Michael J. Horvitz,
Donor Advised Fund of the
Jewish Federation of Cleveland
Linda Kastan and Philip Herschenfeld
Mr. and Mrs. Peter Kimmelman
Patricia D. Klingenstein†
John H. Krehbiel Jr. and
Karen Z. Gray-Krehbiel
Mary Fowler Lovejoy
Duncan and Nancy MacMillan

John Paulson
Madeleine Richard
David Sadroff
Beatrice Santo Domingo
Rosa L. Schupbach†
Patricia Sovern
Judy Tenney†
Thursday Evening Club
Marshall M. Weinberg

\$5,000 to \$9,999

Mr. and Mrs. William Acquavella
James Baird and Terri Lacy
Julian and Alexandra Burt
Alison Carnwath and Peter Thomson
Mr. and Mrs. Charles W. Caulkins
Margaret Civetta
Louis J. Cutrona Jr.
Nicholas L. D. Firth
David B. Forer
Mary and Howard S. Frank
Lady Lully Gibbons
Robert E. Ginsberg
Susan Keyes and James Sulat
James K. Kloppenburg
Lillian E. Kraemer
Mr. and Mrs. Henry R. Kravis
The Honorable and Mrs. Earle Mack
Rafael Mason
David Mayger
Dr. Mary Lou and Robert J. Morgado
Jeanine Parisier Plottel and
Roland Plottel
Katharine Rayner
Dr. and Mrs. James S. Reibel
Mr. and Mrs. Richard Rippe
Alejandro Santo Domingo
Thomas Schoff
Annabelle Selldorf and
Thomas Outerbridge
Anne de Richemont Smithers
Elizabeth Thorpe

Marsha Wedell
John Wieland Jr.
Malcolm Hewitt Wiener Foundation

\$2,500 to \$4,999

Mary Beth Anton and Jeff Hewett
Quigley Bruning
Ayesha Bulchandani
Mr. and Mrs. I. Townsend Burden III
Dr. Tai-Heng Cheng and Cole Harrell
Elizabeth M. and Jean-Marie R. Eveillard
Lucius and Rhonda Fowler
Emily T. Frick
Mr. and Mrs. William Frick
Pamela Howard and Jack Howard-Potter
Ronald Huber
The Kandell Fund
Dr. Ankit Kansal and Meera Rajah
Hans W. Kertess
Jon and Barbara Landau
Chien Cho Liu
Carol C. and Rick Malone
Richard Mansell-Jones
John L. Marion
Sarah J. McCarthy
Richard and Ronay Menschel
Sally Ogden-Fisher
Patricia Petersen
Marianna and Juan A. Sabater
Mr. and Mrs. Donald Shockey
Jacqui and Grant Smith
Judith and F. Randall Smith
Mr. and Mrs. John L. Townsend III
George and Fern Wachter
Ian Wardropper and Sarah McNear
Graeme Whitelaw
Monika Williams
Andrea Woodner

Henry Clay Frick Associates

The Henry Clay Frick Associates is a group of generous individuals who support The Frick Collection through bequests, trusts, or other gift planning arrangements.

David Albenda
Louis A. Alexander
John M. Bacon
Winifred A. Baker
Peter† and Sofia Blanchard
Margot Bogert
Patrick Bonace
Edward Lee Cave
Helen Clay Chace
Diane C. Dunne
Jean and Jay Entwistle
Elizabeth M. and Jean-Marie R. Eveillard
Jerald D. Fessenden
Karen and Larry Festa
Barbara G. Fleischman
William T. Georgis
Barbara A. Gillette
Agnes Gund
Lewis I. Haber and Carmen Dubroc
Dwight Steve Harris and
Luz-Mary Harris
Andrée M. Hayum
Patricia L. Hedlund
Arianna Kallian
Hans W. Kertess
Dr. Richard D. Lester and
Willem Pruijsers
Arnold, Carol, and Anthony Lewin
Donna Sydney Lewis
Wendy and Julian† Lewison
Linda and Robert MacIntosh
David W. Martin
Mairi Fiona Martland

Sally and Leonard Michaels
Catherine S. Michaelson
Herb Nass, Esq.
Mr.† and Mrs. William A. Nitze
Diane Allen Nixon
Cosimo Panico
Joanne Payson, in memory of
John Whitney Payson
Ivan Phillips†
Debra Pincus
James S. Reibel, M.D.
Cynthia and Marko Remec
James and Jane Rhodes
Radboud Ribbert
Patricia A. Ross
Francine M. Rothenberg and
Alan Miles Rothenberg
Judith Saner
Elizabeth F. Stribling
Melinda Martin Sullivan
Michael E. Tully
Dr. Daniel Wellner
Nancy Bradford Wilken
Dorothy Womble
Anonymous (14)

† *deceased*

Education, Frick Art Reference Library, and Special Programs

\$1,000,000 and above

Gilbert and Ildiko Butler

\$350,000 to \$999,999

Ford Foundation

\$100,000 to \$349,999

Margot and Jeremiah M. Bogert

Ayesha Bulchandani

Mrs. Daniel Cowin

Mr. and Mrs. Arturo Melosi

National Endowment for the Humanities

\$50,000 to \$99,999

Bain Capital and The Crimson Lion/

Lavine Family Foundation

Charina Endowment Fund

Dr. Tai-Heng Cheng and Cole Harrell

Christian Keesee

David and Julie Tobey

\$25,000 to \$49,999

Virginia and Randall Barbato

Kathleen Feldstein

Elizabeth Marsteller Gordon

Agnes Gund

John H. Krehbiel Jr. and

Karen Z. Gray-Krehbiel

Robert Lehman Foundation

New York State Council on the Arts

Denise Littlefield Sobel

\$10,000 to \$24,999

Suzanne Deal Booth

Gladys Kriebel Delmas Foundation

Jerald D. Fessenden

Barbara G. Fleischman

Michael and Jane Horvitz

Vladimir Jelisavcic

Leon Levy Foundation

New York City Department of

Cultural Affairs, in partnership with
the City Council

Arielle K. Patrick and Aaron Goldstein

Jane Richards

Billy Rose Foundation

John Wieland Jr.

Malcolm Hewitt Wiener Foundation

\$2,500 to \$9,999

Margaret Carter

Epstein Teicher Philanthropies

Bailey Foote

Mary and Howard S. Frank

Furthermore: A program of the

J. M. Kaplan Fund

Gabelli Funds

Mr. and Mrs. Hubert L. Goldschmidt

Dwight Steve Harris and

Luz-Mary Harris

Sterling McDavid and Carey Dorman

Mr. and Mrs. Donald Shockey

Constantine Sidamon-Eristoff

General Operating Support

\$50,000 and above

Drue and H. J. Heinz II Charitable Trust

The Robert K. Johnson Foundation

\$10,000 to \$49,999

The John Armitage Charitable Trust

F. M. Kirby Foundation

Leon Levy Foundation

\$2,500 to \$9,999

The Howard Bayne Fund

The M. L. Chen Charitable Trust

William Talbott Hillman Foundation

The Curtis W. McGraw Foundation

Matching Gift Companies

Charities Aid Foundation America

Colgate-Palmolive

The Commonwealth Fund

Franklin Templeton Investments

Microsoft

Mutual of America Foundation

Oath Inc.

Paramount

Pfizer Foundation

Roosevelt & Cross

Shell Oil Company Foundation

Corporate Members and Sponsors

\$50,000 and above

Bain Capital
Sidley Austin

\$10,000 to \$24,999

Bloomberg Philanthropies
Con Edison
The Cultivist
First Republic Bank
Goldman Sachs & Co.
Pratt Institute
Sotheby's Preferred
White & Case

\$2,500 to \$9,999

Aon-Huntington T. Block
Insurance Agency
Chanel
Christie's
Colgate-Palmolive Company
The Dana Foundation
New York University
PJT Partners
The Vilcek Foundation
W. P. Carey

Exhibition Support

Propagazioni: Giuseppe Penone at Sèvres
March 17 through August 28, 2022

Kathleen Feldstein
Gagosian
Agnes Gund
Jane Richards

The Eveillard Gift

October 13, 2022, through
February 26, 2023

Estate of Seymour R. Askin Jr.
The Gilbert and Ildiko Butler Family
Foundation
Gladys Krieble Delmas Foundation
Kathleen Feldstein
Hubert and Mireille Goldschmidt
David L. Klein, Jr. Foundation
Chips and Liz Moore
Jane Richards
Mrs. A. Alfred Taubman

Olafur Eliasson and Claude Monet

October 20, 2022, through
January 22, 2023

The American-Scandinavian Foundation
Margot and Jerry Bogert
Consulate General of Iceland in
New York
Danish Arts Foundation
Mr. and Mrs. Andrew Saul

The Gregory Gift

February 16 through July 9, 2023

The Alexis Gregory Foundation

Nicolas Party and Rosalba Carriera

June 1, 2023, through March 3, 2024

The Christian Humann Foundation
David L. Klein, Jr. Foundation
Swiss Arts Council Pro Helvetia

The Frick Collection deeply appreciates the generosity of the individuals, foundations, and corporations that have made contributions during the past fiscal year, July 1, 2022, through June 30, 2023. These gifts and grants provide vital general operating funds as well as support for a range of projects, including special exhibitions, education programs, library acquisitions, conservation equipment and materials, publications, and services to scholars.

We have made every effort to list donor names as requested. Please contact the Membership Department at 212.547.0709 with corrections.



Campaign for the Frick

BE A PART OF THIS PIVOTAL MOMENT

Since 1935, visitors from around the world have been deeply moved by the beauty and tranquility of The Frick Collection. Now nearing completion, the renovation and enhancement of our historic buildings will enable us to better serve a twenty-first-century audience while preserving the unparalleled Frick experience loved by so many.

To date, we have raised nearly 85% of the necessary funds. Please help us cross the finish line—a donation of any amount makes a difference!

Your gift to this project—the most comprehensive upgrade to our facilities in nearly ninety years—ensures that we can continue to provide world-class care for our collections and welcome students, researchers, and art lovers for generations to come.

We hope that we can count on your support in these critical final months of our fundraising efforts.

There are many ways to give:

- Donate online by visiting our website at frick.org/campaign
- Scan the QR code
- Mail a check payable to The Frick Collection to 30 East 75th Street, New York, NY 10021
- Donate a gift of stock by calling 646.783.5803 to speak with a Campaign team member

Learn more about the project at frick.org/renovation.
Thank you for your support!





Visit through March 3, 2024

FRICK MADISON

945 Madison Avenue at 75th Street
212.288.0700

Hours

10:00 a.m. to 6:00 p.m., Thursday
through Sunday; closed Monday through
Wednesday and holidays

Admission

Members receive unlimited free admission to Frick Madison and may reserve advance tickets at frick.org/tickets.

General admission advance tickets:

\$22 for adults, \$17 for seniors and visitors with disabilities, \$12 for students ages eighteen or older, free for individuals ages ten to seventeen. Children under ten are not admitted.

Masks are encouraged for all visitors to Frick Madison.

Frick Art Reference Library

The reading room at Frick Madison is open by appointment only from 10:00 a.m. to 6:00 p.m., Tuesday through Saturday. Reserve your free appointment at frick.org/tickets.

Membership

For information regarding your membership or to give a membership as a gift, please visit frick.org/support or call the Membership Department at 212.547.0707.

Museum Shop

The shop at Frick Madison is open during regular museum hours. You may also purchase items online at shop.frick.org. Members always receive a 20% discount!

James McNeill Whistler (1834–1903),
*Symphony in Flesh Colour and Pink: Portrait of
Mrs. Frances Leyland*, 1871–74, oil on canvas,
The Frick Collection

JOSEPH COSCIA JR.

THE FRICK COLLECTION

1 East 70th Street
New York, NY 10021
212.288.0700 frick.org

Nonprofit Org.
U.S. POSTAGE PAID
Milford, CT
Permit No. 80

FINAL MONTHS!
BOOK YOUR RESERVATIONS AT
[FRICK.ORG/TICKETS](https://frick.org/tickets)

FRICK MADISON

VISIT US AT 945 MADISON AVENUE THROUGH MARCH 3, 2024



THE FRICK COLLECTION

SPECIAL EXHIBITION
Barkley L. Hendricks:
Portraits at the Frick

FALL
2023

